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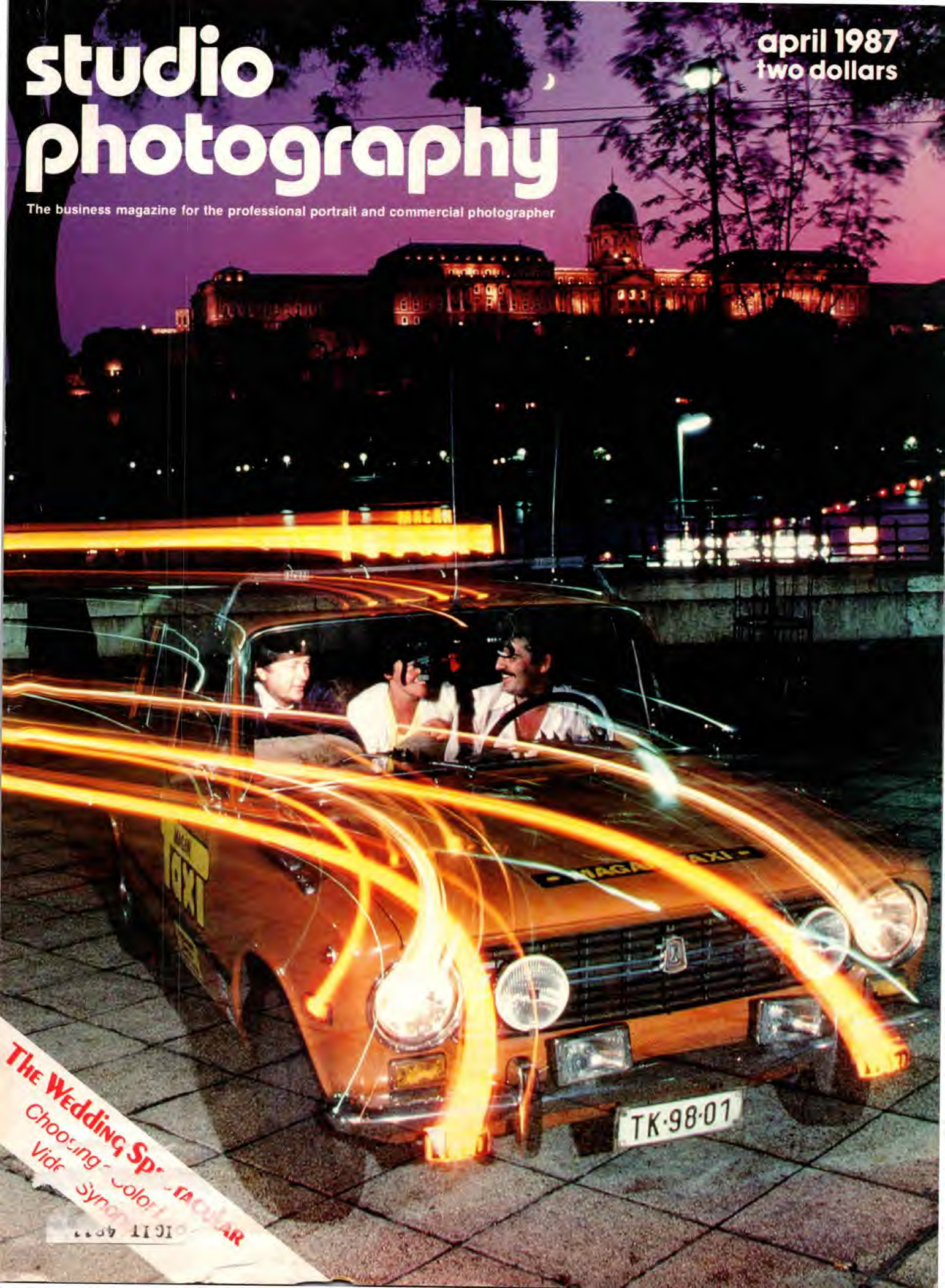

The Wedding Spectacular

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westcott /TIPS FROM A PRO

4

Subject: Gail McGlynn
Location: Newton White Mansion, Mitchellville, MD
Camera: 6×6 Bronica SQ-AM
Lens: 150 mm f/3.5
Lighting: 1-400 w/s Photogenic Portamaster with two heads (one standard and one bare bulb)
Light Control: One 45-inch square Halo, silver flat reflector screen
Film: Kodak VPS
Exposure Metering: Incident Flash Meter
Exposure: 1/125 second at f/11

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A bride deserves beautiful photographs of her wedding day, but she also deserves more time with her family and friends than with the photographer! The right equipment makes it possible.

Equipment for location photography must be forgiving, portable and simple. The Halo light modifier is all three.

The series of portraits on this page is typical of the location work we do with our brides. The Halo is set up on the head in the shoot-through position. The bare bulb head is positioned behind Gail, lighting both the veil and the background. The Halo main light is set at 150 w/s, and the background/separation light at 50 w/s. The final exposure is f/11 raising our diffused highlight density slightly but ensuring sufficient exposure in the shadow area. This whole series of shots typically takes no more than 10 minutes—then both the bride and I are off to other pursuits.

Halo by Westcott . . . the right equipment.

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Photo © Bill Weems
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Before Lester Bogen put his name on this tripod, he put Lester Bogen on it.

This 3040 tripod weighs 10 pounds and Lester Bogen weighs 160 pounds. So, before adding the 3040 to his line, he sat on it. It was his way of insuring it wasn't just another weak-kneed lightweight. ☐ It was also just one of a battery of tests this tripod went through. All to insure it was good enough to carry the Bogen name. ☐ Of course, there's more to the 3040 than just brute strength. There's easy adjustment, easy-carrying and easy set-up. There's a three-way locking head that won't slip. There are three spirit levels to keep everything on an even keel. There's even a geared, reversible head that travels a full 19 inches, then goes in backwards for close-to-the-ground shots. ☐ And the best is that this tripod is just one of a whole series of tripods that carry the Bogen name. And that's a very heavy recommendation.

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SP 4/87

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LETTERS

Small Claims Court

In the February issue of **SP,** you have an article concerning a photographer having to go to Small Claims Court to collect some money owed to him ("Going To Small Claims Court"). That photographer, "John Smith", could have saved himself a lot of problems if he had gotten all his money right up front, as I do — and have been doing since I first started.

My system is this: on signing a contract, I collect one-third of the basic package cost; about 30-45 days before the affair, I send them an invoice for the second third; when I bring the clients the proofs, I collect the final third. This is understood by all parties involved because it is written into my contracts and in my brochure. By signing my contract they have agreed to this.

Should it happen that they don't like my pictures, and they refuse to pay me my final payment, I still have two thirds of their money and all they have is a lot of proofs. As it happens I have about a dozen clients who have never come back for their final album. It doesn't bother me because, as I said, I have already been paid for everything. My contracts also stipulate that if they come back after a year and want their album it costs them an additional 25% to cover whatever price increases may have taken place during that time. I've never gone that far, however.

I urge all photographers to adopt the habit of collecting all their money right up front. If a client complains, just let them know that this is their incentive to make sure they get their album. If they still balk, you don't need them for a client.

Arnold I. Pakula,
North Miami Beach, FL

Arrest Records

The article in the January issue, "Hiring and Firing," by Ted Schwartz, while good on many points, had at least one major error. You *cannot* ask a perspective employee if he or she has ever been arrested. If you do, you have opened yourself up to a discrimination suit.

Many people are arrested, but not prosecuted or convicted (no evidence, wrong person, false charges, etc.). Your background check should look for *convictions,* not arrests.

On the positive side, the logging of poor performance and written job expectations are definite pluses for keeping out of legal entanglements. Before hiring or firing people, and before employment questionaires are developed, it would be a good idea to consult an attorney familiar with current personnel practices and State and Federal laws as they apply to discrimination and fair employment practices.

Ian LeMair, Scottsdale, AZ

The author responds: I am embarrassed to say that Ian LeMair is correct. I was very concerned when writing the article to stress the difference between an arrest and a conviction, yet somehow made the mistake described.

You may not *ask a job applicant about an arrest record. In most areas, you may not ask about a pending trial, though this becomes fair game during the probation period. You may ask about convictions.*

I apologize for the confusion this may have caused.

Video Column

Just a short note to wish David Fox the best on his new column, "Videography." The world of still photography has finally acknowledged (although I'm sure, reluctantly) our profession. I look forward to future columns.

I would appreciate information on joining the National Professional Videographers Association, mentioned in the February issue of **SP.**

John Campo, New Hyde Park, NY

If you would like information on the association, or would like to address David Fox with questions or article suggestions, please write to him c/o Studio Photography, Videography Department, 210 Crossways Park Drive, Woodbury, NY 11797.

Studio Photography is your magazine. We're interested in your opinions and ideas. Many of our feature writers are readers just like you who had an idea and pursued it with our help. Perhaps we'll be able to help you develop a feature article that could be illustrated with your images. Please send us query letters and/or images for consideration (dupes only!).

Let us know what you think about Studio Photography. Let us know what topics you'd like to see covered. Letters to the editor are subject to editorial discretion and may be shortened due to space limitations. Address all correspondence to: Jenni Bidner, Editor, *Studio Photography,* 210 Crossways Park, Woodbury, NY 11797.

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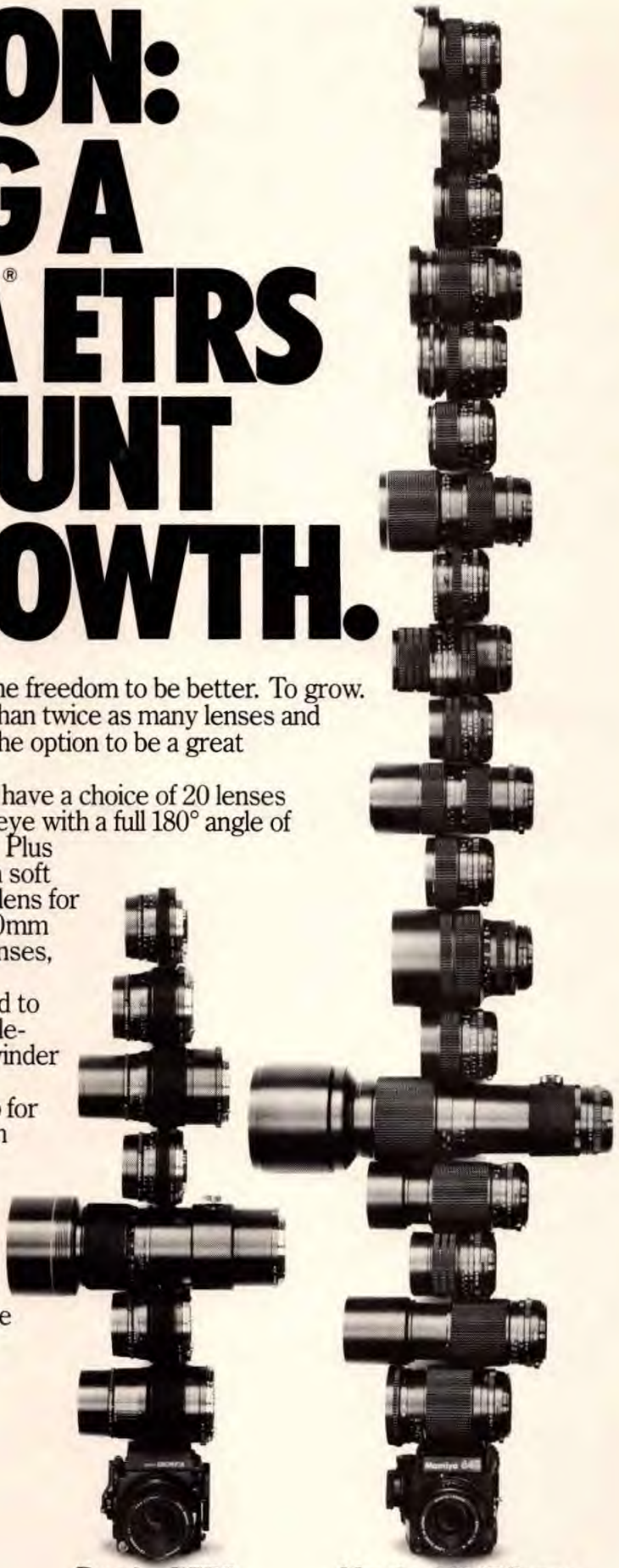

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BULLETIN BOARD

Fuji Photo Film USA has **increased prices** on its consumer and professional print and slide film, **ranging from four to seven percent,** effective March 1. Company officials cited the increased cost of doing business and the continued strength of the yen versus the dollar as the main reasons.

Brooks Institute of Photography will hold seven specialized three-day **workshops** from April 23 through 25 at the school's Santa Barbara, CA campus. The workshops are: The Photographer as Designer, Getting Published: Magazine Photography, Stock Photography, Landscape in Color, Fundamental Portraiture, Practical Video and View Camera Technique. For information call (800) 522-2293.

Fred Picker of **Zone VI Studios,** Newfane, VT, will lead a two week photo tour and workshop of Israel March 9 through March 23, 1987. Contributing to the program will be Israel's foremost photographic school, Camera Obscura. For more information contact Fred Picker at Zone VI Studios, Newfane, VT 05345.

Peter Krause, former president of **Ilford,** has been named a recipient of the **1987 Technical Achievement Award** of the Photograpic Manufacturers and Distributors Association. Krause directed the **development of the Cibachrome-A process** for small scale professional use. He also provided the impetus for the development of the self-masking Cibachrome II Process P-3 and Cibachrome microfilm.

A recent $100,000 contribution to **Winona International School of Professional Photography** from the Eastman Kodak Company—the fourth in a pledged five installment donation—will

be used to maintain the school's standards of excellence, according to school sources. Pictured above are Kodak's Ed Deal (right) presenting the check to Archie McDearmid, president of Professional Photographers of America president. PP of A is the school's parent organization.

The Wedding Photographer's Notebook, a new monthly publication from **Monte Zucker** is an in-depth newsletter that deals with day-to-day problem solving techniques in wedding photography. It is being sponsored by Leather Craftsmen, North American Photo, Photogenic Machine Company and The F.J. Westcott Company. An annual subscription, starting with the first issue, is $47.50 ($57.50 for foreign subscriptions). For more information, contact Monte Studio, 10887 Lockwood Drive, Silver Spring MD 20901.

CALENDAR OF FUTURE EVENTS

May

Vermont PPA, May 2-4. Vermont/-Holiday Inn, Rutland, VT. Jerry LeBlond, 7 Court Square, Rutland, VT 05701; (802) 775-LENS.

Lighting Seminar, May 3. Sheraton Inn, East Brunswick, NJ. Vince Gallo, National Color Lab; (201) 241-1010.

Women Photography and Illustrative Portraiture Workshop, May 17-18. Hallmark Institute of Photography, Turners Falls, MA. Chris Geiling (413) 863-8100.

Vicom, May 31-June 2. Skyline Airport Hotel, Toronto, Ontario, Canada. Pro Photo/Video Shows; (416) 535-4484.

June

Executives, Environmentals and Family Group Portraiture Workshop, June 28. Hallmark Institute of Photography, Turners Falls, MA. Chris Geiling (413) 863-8100.

July

Shooting and Selling Stock Photography Workshop, July 19-21. Hallmark Institute of Photography, Turners Falls, MA. Chris Geiling (413) 863-8100.

August

Professional Photographers of America Inc., 96th International Exposition of Professional Photography, 35th National Industrial Photographic Conference, August 2-4, 1987. O'Hare Exposition Center, Rosemont, IL. **PTN Convention Daily, booth 405.**

Future Dates

Color Zone System, September 20-25. Little River Ranch, Salida, CO. Creative Vision Workshops; (217) 442-3075.

Photokina 1988, October 5-11. Koln Messe, Cologne, West Germany. Hans Teetz, German Chamber of Commerce, 666 Fifth Avenue, New York, NY.

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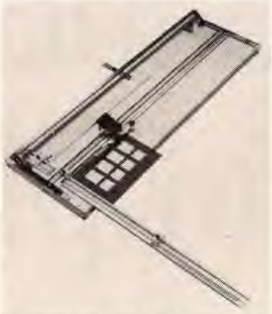

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THE SAUNDERS GROUP
On Service Card circle item 253

Catalog

New A-39 Photo and Video Supply Catalog covers over 4,000 products in 112 tabloid pages. Included are cameras, flash units, lenses, video accessories and many unique items, according to company spokespersons. Catalog is current from January 1 through June 30. Available free upon requests.

PORTERS
On Service Card circle item 254

3-Tube Color Camera

DXC-M3AK Mark II camera is new version of DXC-M3A 3-tube color video camera. The Mark II

has FET pre-preamplifiers; video signal-to-noise ratio of 58.5dB, adjustable dioptic viewfinder. Standard lens includes macro capabilities. Has 750-line resolution, less than 0.7% geometric distortion, 2/3" LOC Diode Gun Mixed Field Saticon pickup tubes. RS-170A sync generator available.

SONY CORPORATION
On Service Card circle item 255

4x5 Film Holder

Film Holder for 4x5 has sensing button that releases dark slide lock after holder has been inserted into camera back. Eliminates need for dark slide retention hooks, reduces risk of accidental removal. Has film marking system for exposing 2-digit

number on outer edge of exposed film. Fits all sheet film cameras except Linhofs.

RITEWAY CORP.
On Service Card circle item 256

Copy System

Instant Slidemate Copystand System has 36" fluted column, 16x20" baseboard with grey laminate surface, light arms, light heads and 150w quartz lamps. A marketing package couples the system with Polaroid products.

BENCHER, INC.
On Service Card circle item 257

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BPA **Studio Photography is the business magazine of professional photography, providing the portrait, commercial and wedding photographer with the information one needs to operate a profitable, successful studio.**

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The basic body includes a Titanium focal plane shutter with speeds from 8 seconds to 1/2000th second that operates at speeds of 1/90th sec. or higher *even if the battery fails.* It also contains an incredible meter with a range of from EV–1 to EV 20.

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More Information? On Service Card circle item 356

Competition: Are We Ready?

Competition keeps us on our toes, but it is the quality of the finished product that separates videographers

Competition, it's the American way. Somehow, I wish I didn't have any. That's thinking out loud.

I suppose that competition is healthy. It keeps us on our toes. It makes us work harder. Without it, we could all just laze around all day long and wait for the phone to ring...What a nice thought!

Back to reality: Video companies have sprung up faster than rabbits can multiply. I know when I started over 5 years ago, few knew what video was. Video was an unknown entity. Five years later, it seems as though everyone owns their own personal video camera and recorder. All of our thanks may go to the illustrious home video recorder and the video store, now found on almost every corner, of every city and town across the United States of America.

The bottom line is, you can't compete with free—just wish them luck and move on

I think one of my biggest gripes is when, after talking with many a Bride at a show, I find out many of them are having friends or relatives tape their weddings for *free*. One of the first questions I ask is, "Is this person a professional?" The response I usually get is "Oh, sort of. He did my sister's wedding, and it came out all right," or "No, he just does it on the side, as a hobby."

When I explain to them what a difference there is between having an experienced professional videotape their wedding and having a friend or relative do it, some listen, but most do not. For those who are interested, I'll explain my services. The rest will have to learn the hard way — after the wedding is over and their video is dark, missing scenes, or otherwise less than ideal.

The bottom line is, you can't compete with "free!" You can offer them the world, but they'll throw it right back in your face. No matter what you offer them, or explain to them how fine a job you can do, it usually isn't going to sway their decision. Yes, in a very few instances, you may get the bride who begins to think twice about her decision, but I've found it is like waiting for Halley's Comet to return. I just wish them good luck in a sporting manner and look to talk to the next bride who will be more interested in what I have to offer.

But, there is also the other side of the coin: The bride who loves your work over all the others she's seen and wants to book you right there and then. The only problem is that when you check your wedding schedule, you are already booked and have to turn her away. I think this angers me the most. I mean, I know I'm only one person, and I can only do one job a day, yet I still wish I could book them all. It's hard to come to terms with the fact that I can't. It's very frustrating.

Competition from other video companies is another story all together. I think one of the things that separates me from my competitors is that what I create on video is unique. No matter how much we all want to admit it, we all do basically the same thing.

There are set events that happen at a wedding — a routine if you may. All of the important aspects must be covered. The difference is *how* you cover them. This is where style and technique take over. The finished product is what ultimately sells your work. It shows your dedication to your craft. Without a good product, you can tell people you do this or this, but the proof is in the pudding. This is what they judge you by.

In my opinion, what I have just stated, is indeed what separates one individual or company from another. Without quality work, sincere dedication, and an ability to produce the best product you can, your competition will always have an edge over you. As I said before, it's this competition that keeps all of us on our toes.

David Fox

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Photographing Fine Art

Art collectors need photographs for PR, sales and insurance—with a little training, you can be their supplier

Photographing fine art collections for private collectors is a very lucrative field. Before you enter the profession, however, it is necessary to practice and develop your skills. Professionalism in your presentation and adherence to schedules will be imperative to your business, and a variety of equipment will be necessary to successfully execute your assignments.

Photographing fine art collections successfully requires some practice, and you should do so before attempting to enter the field. It is very easy to obtain prints, posters, small art objects, and cheap oil paintings to practice on. The best learning experience is to take samples such as these back to your studio, and work with them until the desired results are achieved. In order to best benefit from your experiments, make exact notes on what series of procedures you have gone through to get good results.

Be aware that light can damage some artworks.

Care is taken to properly adjust the lights.

When dealing with varnished oil paintings or glass covered art, it is necessary to be very conscious of glare. I consider it a wise move, after eliminating most of the sources of glare, to take test shots with a Polaroid back, to make apparent anything you may have missed.

It is very important to mention at this point that there are many light restrictions when it comes to photographing art works. Strong light may damage lithographs, paintings, textiles, etc. very quickly. It may also have a cumulative damaging effect. You *must* therefore check with the collector to find out if there are any restrictions. You must also possess a keen understanding of potential light damage problems, in case the collector is not knowledgeable on the subject, and knows of no restrictions.

As part of your practice you should get information on the conservation of paintings and paper from your local library, and become familiar with handling procedures.

You should try a variety of techni-

Joseph J. Yorizzo

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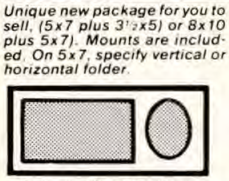

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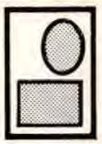

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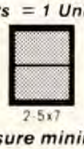

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ques in lighting. The effects of bounce light, diffused light, and filtered light should all be studied, so that the appropriate lighting set up is chosen for a particular shot. **(Editor's Note:** We have found the book *How to Photograph Works Of Art,* by Sheldan Collins, AASLH Press, Nashville TN, 1986, to be a good introduction to the field. It is generously illustrated with lighting diagrams and practical examples.)

Certain older paintings require that the light used for photographic purposes be filtered through ultra-violet filtration. Again it is necessary for you, the professional photographer, to investigate all sources of protection and be aware of them and, most importantly, have them readily available when you practice.

Most collectors of fine art do not wish their precious works to be taken out of their homes. (If you do remove them, make *sure* that your insurance covers them). You should prepare a portable studio to be able to do the actual shoot on location. This requires a free standing backdrop, and color corrected lights that can be used for color photography.

When choosing a camera, remember that the client wants *the details* of the work recorded. For this reason, the larger the format of the camera, the better the results will be. Most museums and collectors prefer a minimum of 2¼x2¼ or 4x5 for their transparencies.

The Use of Filters

You should have several filters on hand. One of the most important will prove to be a polarizing filter, for reducing glare. Special filters will be necessary in certain instances to add contrast to images — the use of red, yellow or blue filters can help to differentiate tones when shooting a colorful artwork with black-and-white films. You must also be wary that black-and-white films are not truly panchromatic (they tend to be more sensitive to one color than another), and filter accordingly. Using certain grades of yellow, blue or red filters in black-and-white photographs can help to differentiate tones, or compensate for colored paper.

Building Clientele

Contacting clients is as easy as getting mailing lists from local galleries and museums. Advise people that you are available for both studio work and work in the home. Many galleries are looking for photographers to recommend, so it is advisable to present some of your better practice work to them.

to 59

There's just one lens that's perfect for this type of enlargement.

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Procedural Guide: Part One

This is the first segment of a legal photography guide that explains equipment needs and procedures

When doing photographs in the legal/forensic photography field, you must think as does the attorney, who hired you to take these photographs. In other words: How many photographs does this case warrant? What angles are needed? What is the proper perspective to produce photographs that are, "a fair and accurate description of the scenes depicted"?

The legal photographer should know the time and date that the accident being photographed actually occurred. You should be aware that darkness comes earlier in the fall and winter months, than in the spring and summer months, and take that into account. Six P.M. in July is daylight, while in December, six P.M. is complete darkness.

This guide (of which half will appear next month) will give you the correct basics to complete almost any assignment given to you by your client, the attorney.

• **Personal Injuries:** *Equipment needed:* SLR camera with macro lens or close-up adapters, flash unit, ring light or macro light, 12"x12" mirror, 2" and 6" self-adhesive rulers.

Your first photograph of an injury case should show the face of the victim along with all of the injuries suffered. If all injured parts of the body are on the front of the person, you have no problem. If there are some injuries on this persons back, it is a good idea to use a 12"x12" mirror to photograph the back and the face at the same time.

After the facial, complete with injury far shot, you then use your macro lens or close-up adapters to photograph the areas of injury. The close-up photographs of the injured areas should include either the 2" or the 6" ruler in one photograph. You then *must* take the same photograph of the same injury without the measuring devices included. This is because, with the measuring devices, the photographs become "posed photographs" and may or may not be admitted into evidence.

Photographing an intersection requires four distinct shots.

• **Intersections:** *Equipment needed:* Field camera, measuring wheel, two 100-foot measuring tapes, yellow builders crayon.

Photographing an intersection requires four photographs, one from the north, one from the west, one from the east and one from the south. First you must find the center of the intersection. This is done by taking your two measuring tapes and placing them diagonally from corner to corner of any given intersection. Where the tapes meet is the "center" of the intersection.

You then mark this point with your yellow builders crayon. This point now becomes your mark for all of your measurements. Taking your measuring wheel, you then walk off one hundred feet in all directions. When you get to the desired points, take your photographs. This way your report will read; "all photographs were taken one hundred feet from the center of the intersection." This is very impor-

Larry Shavelson

tant because, if you have to testify in court, you now have exact distances.

Another important thing to remember when photographing an intersection is that you want no automobiles travelling in your photographs. You must wait until this can be done. If it is a very busy intersection, the best time to get your photographs may be very early on a Sunday morning.

• **Automobiles:** *Equipment needed:* Camera.

When photographing any automobile, your first photograph will be, from a forty-five-degree angle from the driver's side in front. The second will be from a forty-five-degree angle from the passenger's side in the rear. These two photographs will give a complete view of the entire four sides of the automobile.

Your next task is to photograph both the exterior and the interior damage to this automobile. If there are any blood spatters, photograph them. If the speedometer is frozen at any speed, photograph it. If the gas and brake pedals are out of their ordinary positions, photograph them. Look for bumps in the roof of the automobile and photograph them from both the exterior and the interior. Photograph all broken glass.

• **Defects in Pavement or Potholes:** *Equipment needed:* SLR camera, two three-foot evidence scales.

To photograph street defects, you must find out exactly where the victim was hurt. When you have this information, your first photograph should show the defect and all surrounding areas. Your next images will show the defect both with and without measuring devices. One photograph should show the measuring device in the vertical sense — how deep or high the defect is. Another photograph will show the defect in the horizontal sense, illustrating how long or wide it is.

• **Steps and Stairways:** *Equipment needed:* Camera, two three-foot evidence scales.

When photographing steps and stairways it is important to get the proper perspective of the subject. The best angle to show the relative slope of a stairway is from the side. Often on an interior stairway, you cannot take a side view without going through a wall. In a case such as this, the best and only way to take the needed photographs is from an angle looking straight at the stairwell.

In order to obtain proper perspective, always try to have the height of the camera equal to the height of the center step. If the height of the camera is lower than the center step, the steps will appear much wider and the risers much lower than they actually are. The opposite is true if the camera level is above the center step.

You must measure both the treads and risers of all stairways that you photograph. Be aware some stairways do not have the same size steps and risers. It is thus important that *each* step and riser is measured and recorded in proper sequence.

• **Hills:** *Equipment needed:* Camera, measuring wheel or tapes, inclinometer.

If you have a case in which you have to photograph a hill where an accident has occurred, use the same formula that you would use for steps. The camera height should be from five to six feet above the ground level. Always focus near the center point of the hill and move back in intervals of twenty-five feet to get your series of photographs. Make a rough scale drawing showing the exact spots from which you took each photograph. Use your inclinometer to measure the grades of the hill. This is accomplished by starting at the top of the hill and proceding down at intervals of twenty-five feet. Record all the information on a side view diagram.

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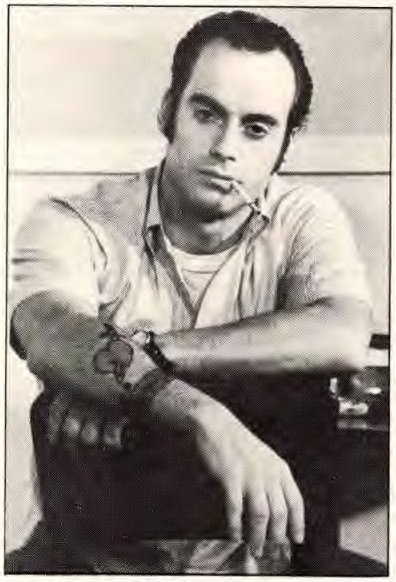
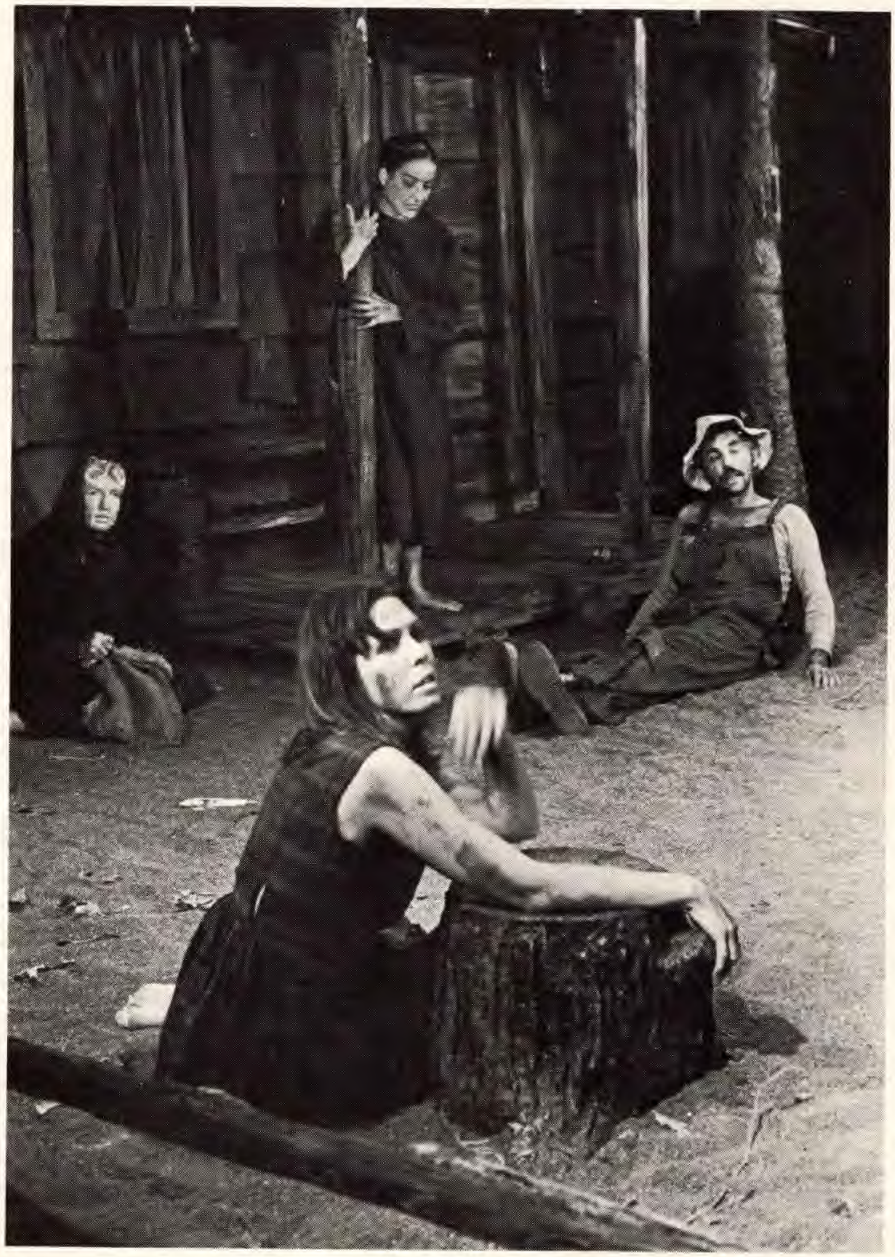


All Photos © Dean Paddison



When the Curtain Rises

Dean Paddison

There are thousands of theater groups and playhouses throughout this country — each one an opportunity for a fascinating learning experience. Being a theater photographer is an excellent way to get a free view of the lively world of stage, and to make some extra income as well.

Your local newspaper is one of the key sources for locating plays being performed in your area. Watch on a regular basis for audition calls. When directors are auditioning, go and introduce yourself as a freelance photographer. Let them know you are available for any photographic needs they might have. Often before the actual performances, the director will need publicity photos for flyers, posters and advertising.

The telephone book is another source that can direct you to local playhouses, theater groups and high schools. A simple inquiry can lead you to the head of the drama department or the publicity agent.

Once you have found the person in charge of a dramatic presentation, introduce yourself as a freelance theater photographer and tell them of your interest in shooting their upcoming presentation. Actors, actresses and directors often want a visual record of their performances and you might as well be the one to provide it.

Equipment, Film and Lighting

The 35mm is the best camera to use for this type of photography. You move around quite a bit and larger cameras become too cumbersome.

Dress rehearsals are the best time

to photograph a play. The stage is set properly for the actual performance. The actors are in their costumes and makeup, yet you don't have to concern yourself with the audience.

Three lenses will adequately handle the job: a wide angle (24-35mm) to handle shots of the whole stage and cast; a normal lens (50-85mm) for shots of two to five people; and a telephoto (135-300mm) for close-ups. The 135mm seems to be my most useful lens. I often leave it on the camera and move my position around the theater to change perspective.

Even though the director may have given you free rein to roam, I make it a rule to be as unobtrusive as possible and never, during a performance, actually go on the stage. Set-up shots and portraits before or after the performance are, of course, a different situation.

For all my theater work, I use black and white exclusively. The costs involved are much less and the turnaround time, unless you own your own color lab, is much faster. Black and white keeps my costs down, so I can offer them prints at a reasonable price and increase my sales.

Tri-X (ASA400) pushed to ASA1000 is very suitable for theater work. With an ASA of 1000 and the wider apertures on my camera (f2.4-f8), I normally shoot at 1/60 to 1/250-of-a-second. This usually allows me to freeze the action. Developing this in Acufine is an excellent combination. Acufine keeps the grain at a minimum so you're able to get nice sharp enlargements from the negatives.

The lighting crew goes to a great deal of trouble lighting the set and cast to achieve the effects they want and I don't feel it would do them justice to then fill the scene and characters with a strobe light. I work solely with the theater lights to present the photographs to the actors and director the same way the lights presented the characters to the audience.

Angles and Expressions

To properly present the production, most of your photographs will be taken from the same level as the stage. At times, a small portable step ladder might be helpful to get some interesting shots from above the actors. Photos taken from below the stage, looking up at the actors, are usually not readily accepted, unless they show a strong dramatic flare or some interesting costuming.

In all dramatic presentations you will see every conceivable expression. Try to get at least one or two close-ups of each character (with as many expressions as possible) and more of the leading characters. This will often lead to additional sales.

During dress rehearsals, you can shoot without concern for the audience's view.

Group shots during the performance are always popular. Try to capture as many different scenes as possible showing a variety of lighting and staging techniques.

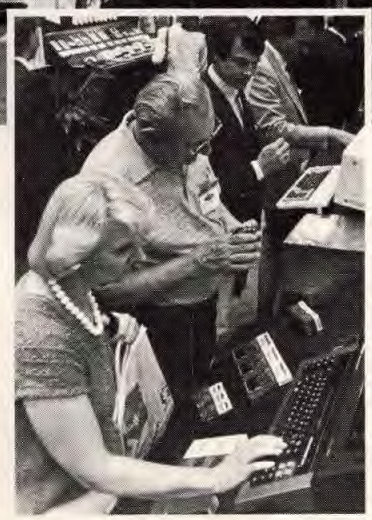
Presenting the Photographs

After taking your photographs, there is normally a two to three day period before opening night. After processing the film, contact prints need to be made of everything you shot. It is at this stage that you must edit your work. Remove any objectionable photos (out of focus, distorted faces, etc.). Lay the contact prints out on flat white cardboard and face them all in the same direction. This will require some cutting and pasting, but it makes the ordering much easier and leads to more sales. Give each frame a number; this also aids in the ordering of prints. Six of my favorite photographs are selected and enlarged into 8x10 prints, which are matted on 11x14 boards. These prints are first shown to the director — who usually buys the complete set — and then the cast. The enlargements are then hung on the entrance wall of the theater where everyone attending the play will be able to see them. Make sure your name is signed at the bottom of each print. This gives your work more exposure and gets you known around town.

Close-ups of characters lead to sales.

The contact prints are left with the director for the duration of the play (normally five days to two weeks), giving all the members of the cast and crew ample time to make their selections and place their orders. Print orders should be taken for 3x5, 5x7 and 8x10 enlargements. Larger prints could be made on special request. You will have to adjust your prices depending on your costs and overhead. A ten to 20 percent deposit on all orders is advisable to cover your costs in case people change their minds after placing an order.

After a while, you'll build up an impressive portfolio and this will make your introduction to new theater groups a great deal easier. By perfecting your craft and producing quality images the theater group admires, you will continue to be called back for each new production. The actors and actresses will recommend you to directors of new plays and you will soon establish yourself as the "local" theater photographer.



Shooting Trade Shows

R.T. Edwards

One of the best ways to diversify your photography business is by branching out into trade show photography. Almost every studio photographer has a convention center, hotel or civic center nearby, where local, regional and national trade shows are being conducted.

The first step is to visit the local trade or convention center coordinator. Try and develop some rapport with the individual and make sure that you pick up a schedule of upcoming events.

After looking at the market for a while, you'll discover that there are a number of different ways to make money shooting a trade show:

- You can take photos of individual exhibitors' booths, and offer the company the photos for purchase. These shots can be used for publicity and trade publications. This could also be an entry into taking other publicity shots for the company;
- You can take people pictures, shots of convention highlights, images of parties and photos of award presentations which can all be offered to the participants as well as industry and local publications;
- Many exhibitors at trade shows hire celebrities to appear at their booths. These chances to photograph famous personalities can turn into additional sales;
- You can hire yourself out as a show photographer to the organization sponsoring the show, or to the convention center itself;
- And you can hook up with an interested publication to cover the show photographically.

Pick up a mini sales receipt book or have one made up for you. Have a model release printed on the back of the receipt, and make sure to include a chart stating the cost of various

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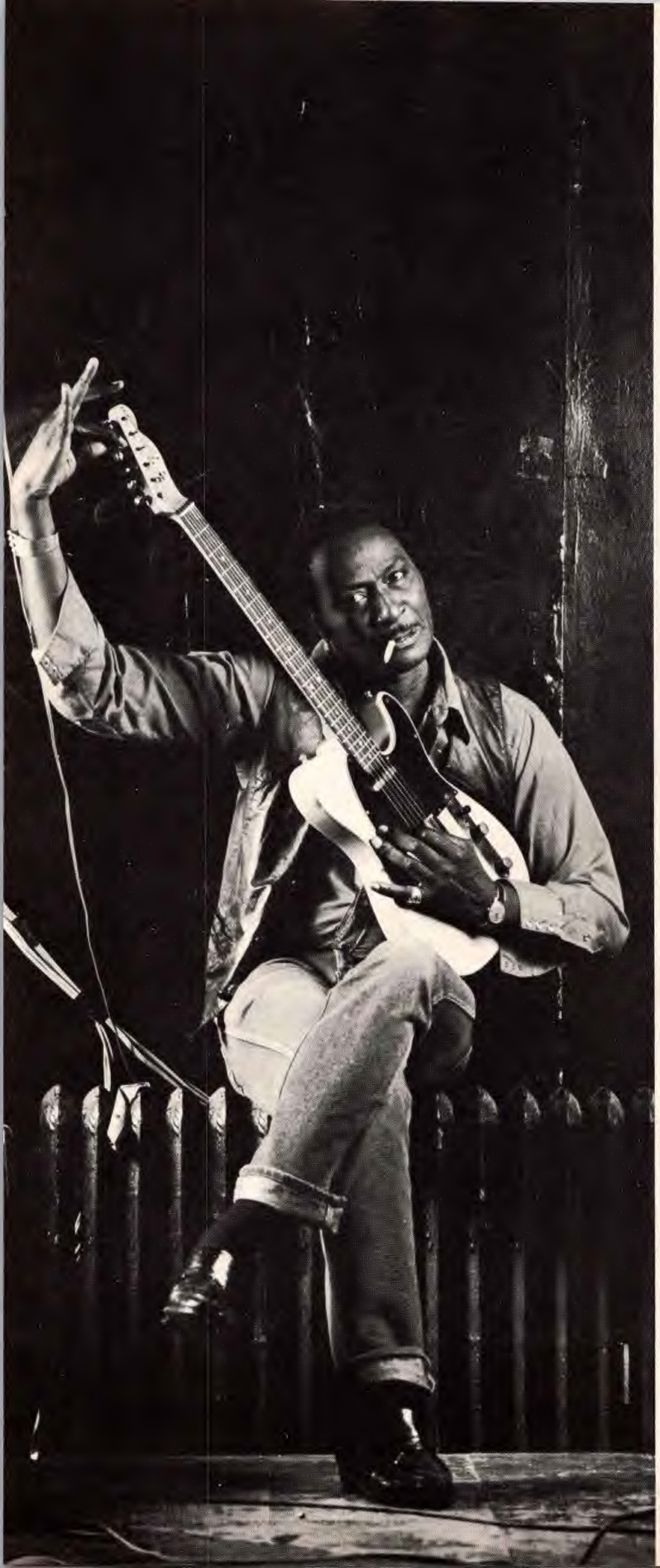
All Photos © Marc Norberg

BLUES PORTRAITS

Irene Clepper

Photographing history can be an absorbing and rewarding self-assignment, Marc Norberg of Minneapolis has found. His choice of what to capture on film, and preserve for posterity, is blues musicians. So far, he has photographed 40 performers, a combination of the legends and the foot-notes of blues history.

Norberg didn't start on his mission with the intent of making money. Which was just as well. His advocation has cost him about $7,000, for time and material during the last four years. But, on the sunny side, his "blues" photographs, singly and in exhibit, have gained him special recognition and at least one important commercial account — because an advertising agency's art director had seen some of Norberg's blues musician photos and decided he liked their style.



BLUES

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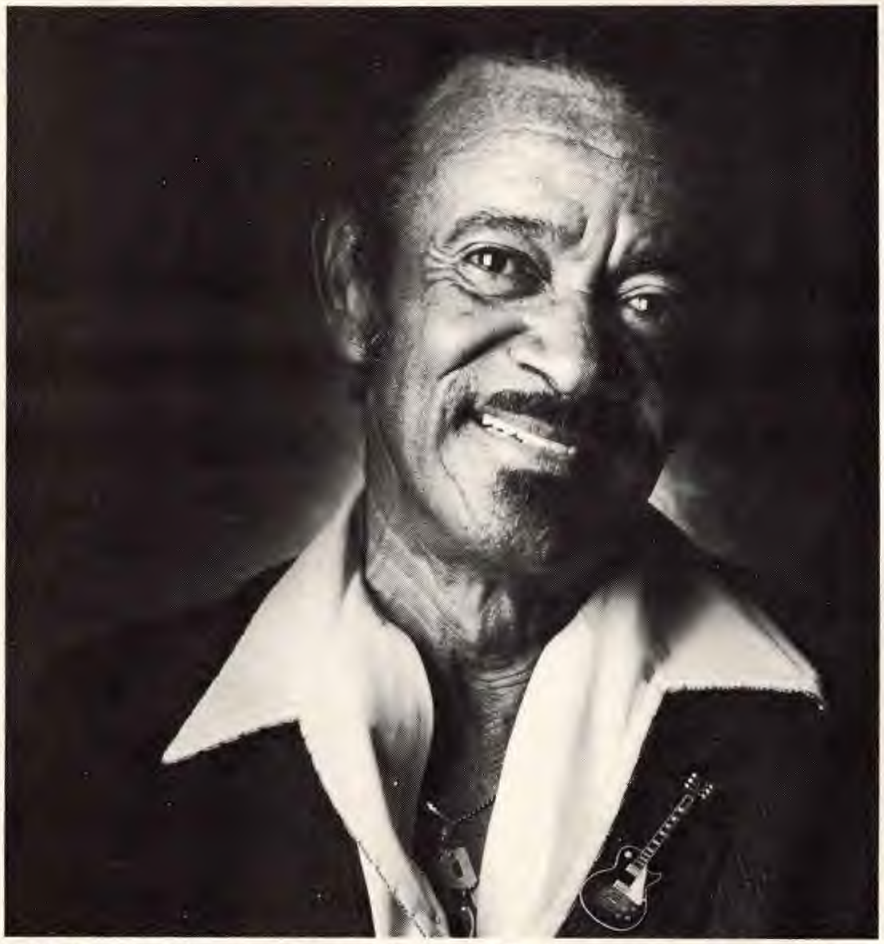

Norberg hasn't and won't use the blues portraits commercially, but potential clients have been brought to the studio because of them.

Commercial Photography

Norberg is a commercial photographer. A defensive one, who believes that the most significant contributions throughout the history of this medium have been by commercial photographers who did both commercial and art work. He works for the Tom Berthiaume Studio, Minneapolis, a prestigious company which sends him to location shoots all over the United States and occasionally to other countries. He recently spent time in Tokyo and Hong Kong working on an annual report for Medtronic, the pacemaker company.

He enjoys the assignments, but he also feels that he needs the extra dimension of "giving myself assignments."

"Each relates to the other," he says, thoughtfully. "I like the production work of a location assignment, such as a recent insecticide shoot, where the farmer in the foreground was saying, 'If you believe that (rival product) will take care of your first-year insect problem, then you might as well have a couple of these in your field' — and, in the background were two elephants!; but, it is also very fulfilling to capture an image just the way I visualize it."

When he isn't on duty shooting insecticides and elephants, and CEO's, Norberg can usually be found in a bar that features live blues music, setting up his equipment so that at 2 a.m. or 3 a.m., when the gig is finished, he can shoot the kind of picture that is "significant," not just a "stage shot."

He uses a Hasselblad camera, a Balcar flash and slave, and Plus-X film which he rates at about 80. He depends on the Balcars for the speed, and usually sets the camera at 125th, with the apertures determined by each situation.

And each situation is different, Norberg emphasizes. The only constant is that he always uses controlled lighting. The need for this is obvious by a quick look at the backgrounds of his pictures. Eddy Clearwater, for instance, is photographed sitting on a radiator in what is plainly a very dimly lit area.

He shoots his blues musician series only in black and white. "I was photographing guitarist Jimmy Dawkins one night," he says. "Here is this black man wearing a black shirt, holding a white guitar, against a black wall. I'm looking for a color film back for the camera, when I suddenly realize that there is no color here. The scene is

to 60

Photo by Jack Bingham, Dover, NH, using a Bronica GS-1 with GS 120 6 × 7 Film Back, Prism Viewfinder, Zenzanon PG Macro 110 mm lens, and 120 Fujichrome Film.

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More Information? On Service Card circle item 318

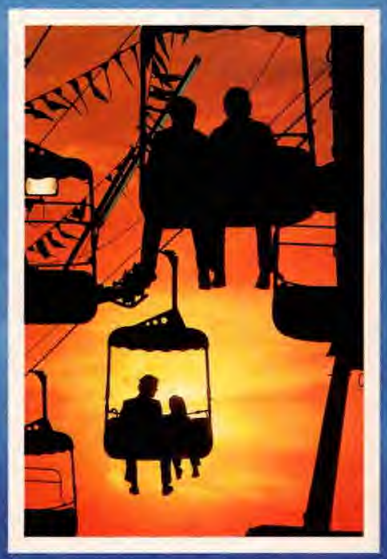
Specializing in Variety

Gregory J. Smith

Bill Weems is considered a "Specialist" by each of his clients, but his clients are as diverse as the photographs they ask him to produce.

Unlike their more specialized counterparts in the photo mega-markets of New York, Los Angeles, or Chicago, most photographers working in small to medium sized cities must have an ability to handle diverse assignments. They must also be willing to accept out-of-town shoots in order to survive professionally.

Washington DC-based Bill Weems is one such photographer. Over the past twelve months he has taught two week-long workshops and photographed eight annual reports, three na-



All Photos © Bill Weems

Kodak announces *For The Times of Your Life.*

More portraits, more profits. It's a simple equation.

Now Kodak makes it easier to increase your portrait business with an advertising and promotion program aimed directly at your best portrait prospects.

We call it *For The Times of Your Life.* And guess who's the star.

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Network and spot TV plus magazine ads for you.

Family portrait decisions are most often made by women, and women are the target of some exciting new Kodak national advertising for professional photography.

Starting this fall, there'll be full-color 2-page ads in *Redbook, Family Circle, Better Homes & Gardens, Good Housekeeping,* and *Women's Day.* Plus network and spot TV commercials on top-rated women's programs reaching millions of high-spending households.

A year-round program for portrait success.

Nobody captures families like a professional photographer. That's the message Kodak is sending to America's best portrait prospects.

To take full advantage of this breakthrough advertising for portrait photography, your participation in the *For The Times of Your Life* program is essential.

Through carefully conceived promotional programs and materials, Kodak will help you build more portrait business all year round.

Pick the program for you.

Want to increase your wedding business? Go for more families? Concentrate on kids? You choose your plan of action. Kodak will provide the materials you need for success. Ad slicks. Radio scripts. Counter cards. Direct-mail stuffers and letters. And the *For The Times of Your Life* identifier symbol for you to display.

You'll get all the parts you need to tie in to the national ads and capitalize on the *For The Times of Your Life* promotion.

Smile. For The Times of Your Life will help make your portrait business click.

For The Times of Your Life is Kodak's most ambitious program to stimulate more portrait business for the professional photographer. Don't miss this opportunity to increase your portrait profit potential with Kodak.

For more information on the *For The Times of Your Life* promotion program, write to Eastman Kodak Company, Dept. 412-L-243, Rochester, NY 14610.

Capture more grads, dads, brides, kids, execs...and checks.

© Eastman Kodak Company, 1986

tional posters, two calendars, five print ads, two books, and a portrait of his neighbor's dog. He shoots industrial, high-tech, food, wildlife, executive portraits, editorial work, aerials, and still lifes. He considers his broad abilities "essential" to surviving in Washington's market.

If there was a "typical" day for Bill Weems (and apparently there is not) it would involve getting up before dawn to augment his already voluminous stock photo files with pictures of some of Washington's many monuments and memorials. This would be followed by a meeting with an art director to discuss an upcoming annual report shoot, and then the planning of his next trip to do *more* work on whatever book he is currently working on. The day would end, perhaps, with a few hours of work on a still life or illustration in his studio.

Ever-Changing Kaleidescope

Weems isn't the least bit envious of his more one-dimensional colleagues; he deliberately has not specialized because, for him, "photography has got to be an ever-changing kaleidescope—otherwise, I might as well be in a factory job.

He feels the variety of the work he does is important not simply because it makes his job less tedious, but also because the constant challenge and stimulation it provides helps him to grow creatively.

Weems' freelance career began eleven years ago as a photographer for *National Georgraphic,* an environment which demands a wide spectrum

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Actually shot with the DXC-3000.

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Actually shot with the DXC-3000.

Sony that's changing look at video.

conditions that simply give other cameras massive headaches.

The DXC-3000 minimizes the risks you had to take in "uncontrollable situations." Plus, Sony's CCD technology gives you the ability to resolve dynamic images in a way that you were simply unable to with tube cameras. Now, with the Sony DXC-3000, anyone can go after the shots they need with complete confidence.

This is one of the three precisely placed Sony CCD chips.

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Actual size of Sony CCD chip.

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Apart from how well it works, the DXC-3000 will pay for itself in saved maintenance costs, and is compatible with CCUs, studio viewfinders and lenses you may already have in stock.

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For more information, write to: Sony Information Center, Dept. CCD1, P.O. Box 6185, Union, NJ 07083.

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of abilities. One of his early assignments for them was a story on Hungary. It included everything from spending two days in a mine 2½ miles underground, to flying around in a Soviet helicopter for eight hours of shooting aerials. He also did industrial photos in the Ikarus bus factory, portraits of gypsies, and a wine and food shot.

After several years of work for *National Geographic* and other editorial clients, Weems began broadening his client base by adding audio/visual and corporate accounts to his business. He has teamed up with his wife, Prisca, a professional caterer, to do food and restaurant ads.

Two years ago, he leased a vacant warehouse and renovated it into a 3000-square-foot double studio, complete with a darkroom, workshop, and food preparation area. He even has an entire room dedicated to storing his immense files of stock images. Framed prints on the conference area walls serve to quietly remind clients of his extensive location experience.

Weems has found that the concept of studio photography, at least for himself, is changing. "*Studio* should be a state-of-mind — I take my studio photography on location, and bring my location experience into the studio with me."

Weems gives the following breakdown for his shooting: five percent of his shooting time is used solely for stock; 65 percent for corporate work (annual reports, corporate identity and advertisements); 25 percent editorial; and five percent teaching. His income breakdown corresponds

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CHANNEL MASTER

almost directly, with the exception that 10 percent is generated by stock sales. Of his actual time, he spends one-third of it looking for work, one-third taking care of the administrative aspects of the business, and one-third shooting.

Avoids Typecasting

The new studio has enabled him to maximize his income in several ways. In the past, art directors have often hired him to produce the location shots needed for an annual report or brochure, but assigned the studio work to another photographer. By building a reputation for competency in both fields, Weems is not only getting more jobs, but getting more work out of each of them.

In previous years, Weems has earned as much as 60 percent of his annual income between the months of December and February. Consquently, he has often been forced to turn down lucrative assignments because of winter scheduling conflicts, yet spend many idle days during the summer. Owning a studio has allowed him to tap whole new markets, which are either less seasonal in demand, or, like catalogue work, are in peak demand precisely when corporate jobs are at their slowest.

Currently, Weems is working on a book that will visually cover territory from Washington, DC to Texas, accompanied with a text by John Egerton. He is quick to stress that the book will not be a travel log, but rather, a visual interpretation of the South. He especially enjoys the book and calendar projects (he is contracted to do calendars on Georgia and North Carolina each year), because they give him the chance to develop new ideas and personal expression, without strict guidelines from clients.

No Downtime

Self-initiated projects, such as the South book, keep Weems busy all the time. Any blocks of spare time that he finds in his shooting schedule can be used on these longterm projects. Thereby, he has virtually eliminated downtime. He stresses that, "There is no such thing as downtime for a photographer if he strives to create new jobs and initiate new projects."

In Weems' opinion, the big challenge facing photographers like himself is overcoming the prejudices toward his abilities that clients are inclined to develop. "People tend to typecast you as doing whatever sort of work they've seen.

"I have one art director that will hire me only to do portraits, while another will hire me to do anything *but* portraits. I have one group that thinks I'm

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a wilderness photographer, and another that uses me strictly for urban landscapes."

Weems is in the process of organizing a major direct-mail marketing campaign, the goal of which is to educate people about how well-rounded a photographer he is. Each month he will mail out 1500 promotional pieces to current and potential clients around the country. One month, the images will focus on his corporate work, the next on his wilderness images, then portraits, food, illustration, etc.

This approach, he says, allows him to avoid the pitfall of confusing potential clients. Confusion that results in his *not* getting hired because of a failure to establish a distinctive identity. The concept behind this type of mailing is that, if an art director who hires photographers only to shoot portraits were to receive Weems' industrial photography mailing, it would likely go in the trash and be quickly forgotten. However, the following month, when the same person gets his portrait piece, he will take note of it, and begin to associate "Bill Weems" with *portrait* photography. This potential portraiture client would therefore be more likely to hire Weems for a portrait shoot than would a portraiture client who had received only a single mailing which attempted to show *all* of Weems' diverse capabilities at once.

For this same reason (the fear of confusing potential clients), Weems cautions against showing too broad a scope of work in industry reference books such as the *Creative Black Book* or *American Showcase.* Concentrating on one of your specialties may not land assignments in every genre in which you are capable of working, but a too generalized display won't land you any at all.

This strategy has enabled Weems to avoid having to shoot the same kind of work all the time. He has broadened his client base and smoothed out his cash-flow, yet he is still considered a specialist by each client he serves.

* * *

The cover image, by Bill Weems, was shot on a riverbank in Budapest for *National Geographic.* The taxi driver was part of a new sector of private business people in Hungary, one of a few state acknowledged entrepreneurs.

The image was shot from the terrace of a hotel. The headlight blur was created during a two second exposure at f/8, followed by a radio-triggered flash exposure of the interior at f/5.6. Weems used a Nikon F2 fitted with a 24mm lens and Kodachrome 64 film.

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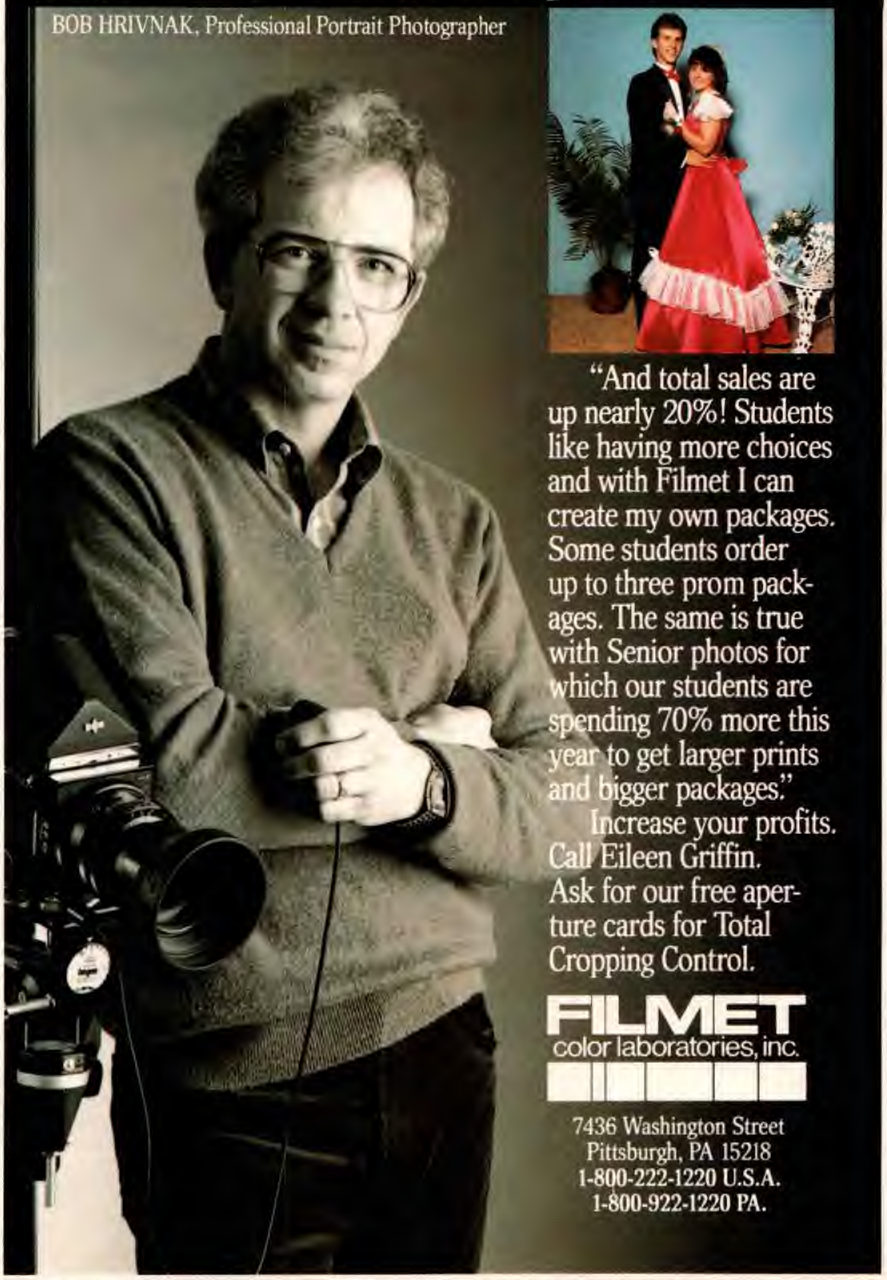
BOB HRIVNAK, Professional Portrait Photographer



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The Wedding Spectacular

Bob Toren

We all have a familiar way of photographing a wedding, a routine with which we are comfortable. However, the nature of competition for the still photographer is changing. My great pleasure on weddings has been taking what I call the wedding spectacular. Sometimes the setting in which we work is breathtaking in its beauty or elegance and we need only to preserve its atmospheric quality. Most of the time the settings are uninspiring and to dramatize them requires creativity on the photographer's part. What was once my pleasure to incorporate in a wedding coverage has now become a necessity to compete with the growing video coverage.

Video presents continuous action, color, the sounds of the church music and spoken vows. But, unlike still photography, it becomes disjointed if edited down to just the high points of the day. So the fleeting moments of highest emotion are lost in the total coverage. Caught by the still photographer, the bride has something of actual substance she can hold in her hand or put in her wedding album, or that can become a wall portrait that remains on permanent display.

But competing video techniques have forced the still photographer to update his techniques, to minimize the use of flash. For many, the church-imposed restrictions against flash came as an awakening to a new way of seeing and led to the realization that the world as it exists often has an easily destroyed, beautiful and elusive photogenic charm.

Many photographers were accustomed to using flash automatically to record any poorly lit scene, thereby blasting out of photographic existence all of its natural atmosphere. In the church, as most photographers know, flash overexposes the immediate foreground and its flat, undimensional light washes away the sense of awe that lies in shadowed corners. Natural church lighting highlights the bridal party against the altar, leaving the rest of the church in shadows.

Each of us in our wedding coverage has created or stumbled upon interesting effects that others may not be using. I like to double expose the wedding invitation against a candle background, easily taken during a lull in the reception. Because of the exposure latitude, this is easiest with candles, underexposing both candles and invitation.

I take great care with the bridal portraits, by using existing light in home and church, and silhouetted, full figure profiles both indoors and out. We've all learned the importance and saleability of group portraits, taken within the church immediately after the ceremony. The bride's concern for getting quickly to the reception keeps amateurs from disturbing our work. If large groups are taken outside the church the sunlight is liable to be harsh and spotty, and the amateurs uncontrollable. If the bride's home is on a hilltop I do try to get a portrait of the bride or bridal group posed against a panoramic view of the city. I've previously checked out the reception area for possibilities, such as a reflecting pond that will serve as foreground.

Group portraits are very saleable and serve as a lasting memory.

In taking interior, overall views of the church during the ceremony, I normally find the church lights too high in the ceiling. On several negatives I make a sharp, close-up exposure of the lights at the top of the negative, blocking the lower area by my hand, refocus on the altar and double expose the full scene. This can make satisfying an otherwise ordinary scene. If suited to the location I take several other doubles, such as close-ups of the couple against a dark area of a stained glass window. I've found that if the camera manipulation is too obvious my brides will reject the photographs as not fitting the spirit of their wedding.

Except for the smallest weddings I have an assistant in the balcony photographing the total scene while I work below with close-up candids, using flash if necessary. Now that video has crept into the sanctuary, with the cameraman at a corner of the altar, I've found I must match his coverage. Usually my altar close-ups are posed by existing light after the ceremony. These I intersperse in the proof book between the overall views taken from the balcony.

On occasion I've taken an outdoor portrait of the couple far enough in advance of the wedding day so that a portrait can be displayed on an easel at the reception. Photographers should know all the suitable places for such portraits in their area, including the elegant interiors where formal portraits can be taken. The Countess Dandino allowed me to take portraits on the winding stairway in her chateau. The marble columns and the torch-like lamps on her walls, when thrown slightly out of focus, gave a medieval atmosphere to photographs taken there.

Searching out and creating photographs that will give a sense of importance to the wedding is to me a work of love. I'm rewarded by the pleasure it gives each bride to review the images I have made for her.

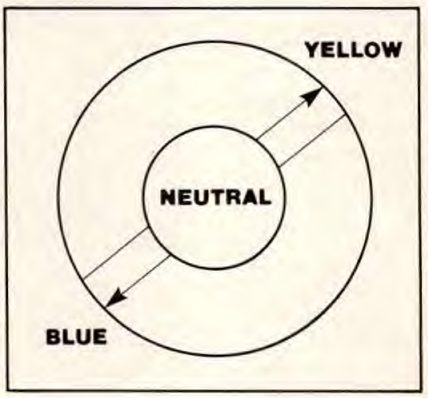
Perhaps you are already taking photographs of this nature. If not, you will find that this way of working gives a rewarding and exciting addition to your wedding coverage.

Choosing a Color Lab

Martin Hershenson, RPS

No outside service is more important than your color lab. The finest choices in cameras, lenses and lighting techniques can all be negated by a hastily chosen lab. Even if you process color films in-house, for a host of reasons, sooner or later an outside lab will be required. Therefore, we would like to help you make that important decision before the actual time comes. In this case, clearly defined technical perspective must outweigh all other factors, especially price.

A choice such as this should never be a capricious one and must be viewed from many perspectives. First, talk to photographers using other labs about their experiences with the one under consideration. When asked about this subject, photographers seem to have larger memories than most personal computers. If you sense mixed emotions during a discussion such as this, be conservative. That photographer may be having the same second thoughts you are having with your present lab.



You should select an E-6 lab based on the following:

- Physical Quality
- Consistency (long and short term)
  - Density
  - Color balance
- Pushing accuracy
- Technical exchange
- Good communication
- Honest deadlines

Consider Two labs

The choice should be narrowed down to two labs, other than your present one. It's in your best interest to be in a position of making a series of direct comparisons. A "run-off" between two labs, judging results side by side over a period of time, will yield the proper perspective. At times, we have seen identical results from two labs. Other times, the results were worlds apart. A series of lab tests should be made identically, on one emulsion, and *one cut number* (if sheet film), all exposed at the same time. Freeze all of them together.

For this discussion, we'll use E-6 processing, the rationale being that with Process C-41 films, the supplementary printing step can hide or mask many process-related ills. In particular low-grade chemical contamination. With E-6, what exits the lab's dryer is precisely what you're going to show to your client or boss. With E-6 processing, the lab gets no second chance. They have to be right, first time, every time.

Since there will be times when you are pressed for time, the lab under consideration must be tested under a normal production scenario, plus a three hour or less time frame. With rush processing, side-by-side comparisons will give you the facts simply and quickly. With both normal and rush service, side-by-side judgements tell the story best.

Dramatic Comparisons

Almost anything looks good by itself. Yet, quite frequently, when compared to something else, the differences can be dramatic. While most labs are using the same types of equipment and chemistry, there still are sizable quality differences. And, at times they are surprisingly substantive ones. A spread between labs of the equivalent of a CC .15 filter (or more) is not uncommon.

Regardless of how expensive a lab's equipment may be, regardless of how good the processing may be, if the film is dirty, what difference does it make? Don't be impressed with how a lab does the processing. Instead, address yourself to what they produce. Remem-

ber, you gave them a pristine roll, or sheet of film. And that's exactly what you should be getting back in return.

Plumbing, housekeeping and water quality all play a part. Plus, very effective chemical recirculation through filters is mandatory if a lab is to produce good work. Remember, the lab is either producing clean film, or they aren't. There's no grey area here.

Cleanliness Test

Prior to any sensitometric tests, you have to test for physical quality. A simple test that costs only the price of one roll of film and processing is to pull the film completely out of the cartridge, thereby fogging it. Rewind, and then send it in for processing.

The film will be one continuous clear strip. Under transmitted as well as reflected light, carefully inspect the clear strip. If there are many black or darkish spots, or foreign matter scattered about the roll, you have found a lab lacking in good physical quality. At times like this, it's wise to send a roll handled the same way to another lab, to keep things in perspective.

Hold the film strips between thumb and forefinger. If there is *any* abrasive quality, or grit, something is very wrong with that lab's water, and/or chemical filtration system. Their dryer may be in desperate need of cleaning. This happens. In such a case, we urge that you consider another lab, at least until this one cleans up its act. Realistically, bear in mind that no lab can remove every micron-size piece of particulate matter.

Of equal importance to anyone who shoots E-6 is consistency. If a lab runs ⅓ of a stop fast, and a .10 yellow all the time with one emulsion batch of film, fine. You can correct for it. But if density varies up and down, and that .10 yellow they're running today shifts to a .10 magenta tomorrow, you will be chasing your tail. While normal published E-6 processing tolerances in the process exist, if the lab is consistent they won't interfere with your work. If they bounce around in density and/or color, reshooting will become a way of life.

Find The Color Bias

It's imperative to find out quickly what color bias exists, or color shifts if any are present in their E-6 line. Obviously, a good color test target that includes a grey scale is required. The color charts should always be photographed close to full frame.

The middle section of the scale is where color balance should be analyzed. The all-important mid-tone grays are the key factor in judging a lab's color balance. If skintones are a standard subject, they should all be included in the test.

Scan the mid-tone gray patches. Do so with the original chart at your side, illuminated with the same lightsource as the film. Take your time studying these crucial gray and color patches. If there is a color present in them, determine what the magnitude of the color shift is.

Some sheet films, after processing, yield a pink base tint. This has nothing to do with the processing. Rather it's a manufacturing matter. It becomes apparent when the films are viewed near a piece of white paper.

If one views a critical series of tests for too long a period, the eye tends to lose its ability to discern between values. We suggest that you limit judging to 20 minutes at a time. Then return to it after an hour. This helps to maintain alert color discrimination.

An area frequently glossed over are the highlights, or the D-min. If they looked neutral in the camera, they should be equally neutral in the film. Look for any tinges of color here. This condition can be an early sign that the lab is having a chemical problem. Neutral subjects with neutral high-

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Set-up data: main light–Courtenay 1000S with white umbrella; fill light –Vivitar 283, red auto setting; Courtenay silver side reflector. Exposure–f.8 at 125th.

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METZ POWER.

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It all adds up to making the Metz 60CT-4 the dependable powerhouse of professional flashes.

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Lester Bogen doesn't sell anything he wouldn't buy himself.

More Information? On Service Card circle item 365

lights should yield results with no color in the resultant film. If in doubt, cross-test with an another emulsion.

A test to see if a lab has the right stuff should be conducted over a period of a few weeks. The film should be the same emulsion, and the *same cut number,* exposed at the same time, and left out for two weeks to negate latent image changes. Place the film in the freezer as per your normal procedure, sealing it tightly. On a pre-determined basis, such as every three days, a roll or sheet should be sent in for processing. When each comes back it should be clearly marked so it's obvious what date it was run.

Most slide projectors don't produce the correct color temperature to make critical color judgements. Their light sources tend to be red. Results should be analyzed only on color corrected viewers.

Color Shifts Prevalent

Color shifts are more prevalent than are density changes. Usually, the conventional amount of bracketing achieves the desired density (normally). The labs are faced with having to live with a high pH color developer, which can be fickle. If they address themselves to monitoring it properly, then you have found a good lab. On the other hand, when you lay all the tests out on the light box, and you're looking at a patchwork quilt of color, this is not the lab for you.

Your filter pack should remain very stable while on the same emulsion. If you find a great deal of trimming, and changes to other CC filter values, or to other colors, the processing must be suspect. First, be certain that you've turned every stone on your end.

An area of processing quality that must be judged on its own merits is push processing. A one-stop push in one lab may be equal to much more or much less in another lab. While this subject is rarely discussed, it is something you must look at squarely in the eye. A set of tests exposed at ½-stop increments up to push 2½ stops, and drop one stop must be conducted. Even if existing light is not an everyday event, it's important to know what the lab will produce when asked to push.

Proper communication between client and lab are most important. The communication of color information is vital. Most labs, dealing with professional accounts, have the proper color temperature viewers or light boxes. The clients don't always have them. This can, and often does, lead to technical problems. If, for example the lab's viewer is 5000K, and the client is looking at film under another Kelvin value, one person may be look-

ing at a viewer with a red bias, and the other at one with no bias at all.

The client and the lab *must have* the same lightboxes so they are "transmitting on the same frequency." This can lead to serious disasters at a later date. Sometimes, one party is correcting for a color imbalance that is strictly lightbox induced. Often, when this occurs, no one can ascertain why the results are off-line. Regarding cost, it is more effective, as well as efficient, to buy the correct light box, rather than having to re-shoot a location job that involved travel and other expenses.

Don't Wait

Experience shows that the prudent studio will not wait until their lab goes off-line to find a new lab. Sometimes, several have to be tried before settling on one. Quietly run some tests in a few labs. Record the results in the event it's needed. Update the information periodically. I should note that lab hopping is bad business. Only consider a change when conditions truly warrant it.

No matter how good a lab is, they must deliver your film at the predetermined deadline. A constant series of excuses is often a sign that there is something wrong — not always, but it's something to keep an eye on. Some labs run above capacity, and have trouble meeting everyone's deadline.

Evaluating a group of E-6 labs based mostly on price is risky business. A cool, almost aloof technical approach is called for under these circumstances. Price can play a part in the decision, but never should be the sole motivating factor.

Kodak's E-6 process is the cleanest working, most stable color process to date. Yet, quality results from a color lab are not as automatic as some had lead themselves to believe. Careful, precise thought is necessary to make an intelligent choice.

We urge that you make an on-site inspection of any lab you are considering. You may be very impressed, or you may never send them a roll of film. The impressions you receive are important during a visit such as this. Don't be overly impressed with the blinking lights, and the running narrative. The equipment is only part of it; the people using the equipment is the other part. Put them all together, and they spell quality. And if you are not getting that, combined with receiving the service that you need, move on to another lab.

We hope we have provided you with a new perspective on making one of the hardest decisions in all of photography.

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Lester Bogen doesn't sell anything he wouldn't buy himself.

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Photo © Byron Lemmon

VIDEO SYNOPSIS:
A Still Photographer's Intro

Mike Antoniak

An electronic wave promises to change the nature of photography in the years ahead as the film-based industry of the past century slowly yields to the technologies emerging in today's video products.

Electronic imaging promises convenience and creative options that will win its acceptance with even the most resistant professionals. It will take years for the technology to meet the standards of today's professional photography. In the interim there is an opportunity to master video's capabilities and prepare for that future. And, video services can add a profitable sideline to any photographer's business.

Video today is a medium of motion. Its primary application in camera products is for moviemaking. Still video printers (units that allow users to produce video prints) are at the leading edge of electronic imaging equipment, but with the limited capabilities of most first generation products. To learn about video is to join America's favorite leisure time activity and enjoy one of the fastest growing hobbies.

At the center of the video revolution sits the videocassette recorder. The VCR records and plays back images with a series of "heads" that interpret the electrical audio and video signals recorded on magnetic tape. There are different grades of video tape, with high grade or metal-based tapes providing the best quality image.

There are separate audio and video heads built into the VCR, and the most basic VCR offers two video heads. The number of video heads is of special importance to anyone interested in video photography, because heads govern special effects. These include forward and reverse as well as pause. Pause, or freeze frame, does just that; it freezes a single image from the tape on the TV screen. If one is printing pictures from videotape, multiple heads enable you to get a good idea of what the print will look like. Deluxe VCRs offer four or five heads.

Digital Technology

The best of today's VCRs are digital units, and these, too, promise special effects of interest to the photographer. Digital VCRs use digital circuitry to process the video image. This circuitry enables the VCR to create a sharper image, and also brings some unique special effects to the screen, allowing the user to manipulate the image for surreal effects.

Digital technology is of major importance to the future of electronic imaging, because in the digitizing of the

picture comes the options that will win acceptance for the technology. This will one day allow the photographer to randomly manipulate the recorded image, rearrange, refine or enhance it to preferance before printing. All on the TV screen.

There are several formats in consumer video to choose from: VHS, Beta and 8mm Professional broadcasters utilize larger tape formats, usually ¾-inch, but the realm of consumer products is confined within these three. Beta and VHS are half-inch tape formats, while 8mm utilizes a smaller tape. VHS is, by far, the dominant consumer video format; and 8mm is primarily a movie-making system.

Movie making with video equipment can be accomplished with a variety of camera and camcorder products. Video cameras must be hooked up to a VCR in order to record, while the camcorder is a combination video camera and recorder. Camcorders range from the bulky eight pound VHS units to the compact VHS-C and 8mm models. Images recorded with any one of these products can be transferred to VCRs in any format through a simple cable hookup. VHS and 8mm camcorders offer optimum recording of up to two hours while VHS-C camcorders have a 20 minute tape.

Camcorders are designed as convenience products, and they can be used and understood by virtually anyone. There are some options that the professional should make when considering a camcorder.

The most versatile camcorders will accept C-mount lenses, giving the user access to presently-owned photographic lenses. The quality of the video recording capabilities of the camcorder is determined by several things, but especially its lines of resolution and the type of imaging device it utilizes for recording. The more lines of resolution the camcorder offers, the better the image. Look for a unit that offers 300 lines of resolution, or more.

Recording Mechanisms

There are currently two different types of recording mechanisms utilized in video camera products: picture tubes and light sensitive computer chips. Both provide good quality results, but the tubeless models, described as CCD or MOS units, offer distinct advantages. When using a tubed camera one has to take special precautions not to point the unit directly at the sun as this can permanently destroy the camera. Any bright light has a tendency to leave a temporary ghost or trail on the recording that poses no danger to the camera but detracts from the scene that is taped.

Tubeless cameras are not subject to these drawbacks, and the substitution of the chip for the tube allows for a more compact design. As you would expect, these units also command a higher price.

Another important feature of any video camera product is its lux capability. The lux rating tells you how well the camera performs in a low-light situation. The lower the lux rating the better, and any camera that offers 10 lux rating, or less, will record a satisfactory image by the light of a single candle.

Video cameras provide a wealth of automatic features that lend them convenience. Autofocus, automatic white balance and auto iris control are now standard features. Most professionals will also want creative control of the focus and iris and many cameras offer this with manual overrides. Auto white balance, though, is a convenience you would probably not want to do without as it adjusts the image color to prevailing lighting.

Another convenient feature offered in some camcorders is an electronic viewfinder. Typically a ½-inch or one-inch TV screen viewed through the

to 63

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Using Props & Backgrounds

Joseph J. Yorizzo

Props and backgrounds are the cohesive units that put a photograph together. They work in the overall composition as well as help create the primary focal point. When viewing a photograph, the background often goes unnoticed at a conscious level.

The extra effort and foresight that goes into choosing a proper background can make the difference between a true professional and an amateur. In many cases, a carefully chosen or carefully manipulated background can often make or break the photo.

The first thing we should consider in a discussion about backgrounds is those that exist — found backgrounds. While framing can be used to hide a distracting foreground, it is often more difficult in outdoor photography to eliminate an unsuitable background. Using certain types of lenses, such as a telephoto, helps to isolate your subject from its setting. A slow shutter speed will provide a similar effect through blur if there is movement in the background. Lighting is another means of control.

A background does not always have to be a subordinate feature of a photograph, as the name implies. Finding an effective one is sometimes only a matter of looking, bearing in mind its importance in the composition.

Natural Background

When using a natural outdoor background, it becomes very important to keep your main subject *specifically* presented in the photograph. No matter how grand the scenery is, you should never reduce your subject to a point where its importance is dwarfed. This is best illustrated by an amateurs "travel snapshots," where a landmark becomes more important than the actual subject (a travelling partner) in the foreground.

Because the purpose of a background is to support a subject, not overpower it, a planned background involves an important creative decision. A dramatic, a softly atmospheric, or a narrative one, can place the subject in its context. One general tip to remember is that, in lighting your subject, the background should be one stop less than your main subject.

One of the most convenient, plain backdrops available is the seamless paper roll. Elaborate subjects often look better against their simplicity.

Photo © JB Bidner

Telephoto lenses or wide apertures are common ways of making outdoor backgrounds less distracting.

The use of tonal variety in posing objects provide a solid base for most product photography.

The variety of backgrounds that can be purchased is limitless. Predesigned backdrops are available in unlimited designs. The use of a backdrop of a bookcase, in conjunction with the prop of holding a book, can indicate that the individual is a self-motivated educator, or a highly-prized factor in industry. These backdrops can be mass produced (inexpensive) or handpainted by top artists. It is possible to buy them, rent them for specific uses, or have them custom made.

Photographing people at home or at work relaxes them, but it is always more of a challenge than photographing them in a studio, where you have total control of the environment. You should consider using contrasting backgrounds in addition to complimentary backgrounds. Taking a garage mechanic and photographing him in his natural environment may

be effective. Putting the same man, holding a wrench, against a white background makes every aspect of his profession become relevant, right down to a smudge of grease, or the lines on his face. Even the wrench gains more emphasis when used as a prop.

I must emphasize that the background or the lack of one is important in portraiture. It tells you something about the subjects character by the way it relates through color, tone, and sharpness, apart from any specific information it may contain.

The concept of props and backdrops affect one of the largest aspects of our industry, bridal photography. Sometimes you will find yourself working with a person who wants the formal portrait done in her home. This offers you a unique chance to put her in her natural environment.

Finding a workable background and adequate space for your equipment normally limits the use of smaller rooms. I have often found that going to a yard or a nearby park can give you a background that seems to lighten the formal portrait.

In the case of wedding photography, it is always advisable to check for locations before the shoot. Always be prepared and have a plan and a contingency plan. By planning ahead, you will know exactly what type of equipment to bring, and you will not waste time either before or after the wedding.

When working with the bride's home, be receptive to her wishes regarding the backgrounds. If it's her family home where she grew up, certain areas and objects will hold a great deal of meaning for her. You must always remember that pictures with meanings to the subject are pictures that are very profitable and will be purchased.

Projected Backgrounds

Another type of backdrop on the market today uses projection. It works like a slide screen, with either rear or front projection. Your subject is then posed in front of it. In my opinion this type of backdrop tends to flatten the subject unless you use individual props in a three-dimensional way. There are many photographic houses that sell complete slide presentations for backdrop use, using either the forward wide angle projection or a rear projection screen method. While I am not fond of these methods they can be used effectively with a great deal of creativity and imagination.

As an innovative photographer your studio will always be the easiest place for you to work in. Don't be afraid to travel, however. New backdrop equipment is available today in portable, light packages. Developing your own portable studio is simple.

Developing a positive reputation is one of the most important ways of gaining success in our business. By being more professional and more creative with props and backdrops, you can leave a lasting impression on your clients. Being open to discussion before shooting, and allowing your subjects to suggest the props and backdrops gives them a sense of control and a comfortable feeling. Remember that, when people suggest what they want to be holding or photographed in front of, it often is a more saleable photograph because it has intimate meaning to the subject.

The idea of a consultation before a shoot, as well as being involved in the sales and selection process after the shoot, justifies your pricing by the sheer fact that you spent time with your subject. These factors all help you to develop a positive reputation, and can bring you business for years to come.

Should you like further clarification of anything in the article or on any other subject, feel free to contact me. Write to Joseph Yorizzo, P.O. Box 271, Greenvale, NY 11548.

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THE WRITER-PHOTOGRAPHER

Michael O'Leary

More and more professional photographers are turning to writing to supplement their means of expression. There has always been a fascination with writers in America, and a certain percentage of any profession turn to writing — be it doctors, lawyers or marketing managers — however a much greater percentage in the field of photography. Obviously, the two forms of communication are complementary. There is an exponential growth in the communication process when words and pictures are presented together. The result is greater than the sum of the parts.

Perhaps the greatest attraction for photographers to start writing is in the ability to develop a concept and then complete the entire package. It is very gratifying to be able to make the words and the pictures fit just right.

There is a pattern of progression that most photographers follow when first attempting to combine journalism with photography. The most common path is for the photographer to start writing about his

craft. Usually written in first or second person, these initial attempts are often stiff and tend to be more technically oriented than is really necessary.

Success in one field tends to make available more opportunities for success in other fields. The greater one's degree of success in photography, the easier it is for one to be accepted as a writer. This does not suggest that a good photographer is necessarily a good writer.

For the photographer to make the successful transition to "writer/photographer," he must take the time and make the effort to develop that all-essential element: style. Style is much more that just understanding grammar and syntax, it's developing a clarity of expression, a sense of word flow, a continuity of ideas, a logical progression that focuses on the main subject, making the reader want to continue.

Feature vs. Fortune 500

The two main areas where a photographer can put writing skills to work is in editorial and corporate assignments. Like editorial photography, editorial writing generally provides greater freedom of self-expression. Illustrated "how-to" pieces for trade magazines, photo-features on travel or recreation for regional magazines, and short stories on local activities for community newspapers are good ways of starting out.

The alternative to concentrating on editorial work is to try to break into the corporate side. Corporate assignments, as in photography, pay considerably more. This is, in effect, the public relations/advertising side of writing.

A photographer who has been shooting, say, automobiles regularly and has an understanding of the industry might be able to convince an automobile dealer that he can provide a fresh new perspective to the copy that is to accompany the shots. The dealer might accept the idea outright, but more than likely, he would give the photographer the option of doing it on a speculative basis.

Another way of breaking into the corporate market while getting a little editorial exposure at the same time is to do a story for a local publication on a potential client. Try to make the client so impressed with the results that he will provide you with assignments.

Whether you decide to pursue editorial or corporate assignments, writing can add dimension, challenges and rewards to your work.

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EXPANDING HORIZONS;

SEPPA Convention, Atlanta, GA

Atlanta, GA—The Southeastern Professional Photographers Association (SEPPA) held its Convention, Trade Show and Affiliated Judging here recently. A highlight of the event was the welcoming in of two new affiliates, the Photographers of Delaware and Fotografos Profesionales de Puerto Rico. The new additions have expanded SEPPA to include 10 southeastern states and Puerto Rico.

Featured during the convention was a seminar entitled *Interpretations by Don Blair,* sponsored by Eastman Kodak Company. Other lecturers throughout the weekend's program included: Dick Zamsky, *$150-an-hour or bust;* Paul Smith, *Surviving... Til You Get There;* Jim Warner, *Update on Marketing;* John Foster, *Copyright Laws* and others.

A large photographic trade show ran simulataneously with the convention, offering attendees the chance to become acquainted with new products and services.

For more information on SEPPA, contact Dave Woody, 202 Johnson Street, Bristol VA 24201; 703/669-6189.

Pro Talk
from 16

Professionality in dealing with galleries and your clients is of the utmost importance. The more knowledgeable you are, the more you will set them at ease; they will know that their work is in good hands.

Preview Work

Don't be afraid to ask to preview the work you will be photographing. After looking at the type of art, you can pick a location in the home and ask that it be cleared in time for your shoot. In the event that, after previewing a certain work, you find there is a photographic problem, you can suggest that the results would be better if you were allowed to take the piece back to your studio. You *must* have studio insurance to cover the artwork if you do get permission to move it to your studio, including coverage for the actual transportation. This type of insurance is called "wall-to-wall" coverage.

Finding out the exact purpose for the photographs you are shooting is of great help. Many times the photographs are just for insurance purposes, but if you bring up the idea that they can be used in future catalogues for museum shows, the collector may authorize additional shots. Many collectors want their work photographed in color but many exhibitions can only use black-and-whites. Advise your client of this, and suggest shooting black-and-white 8x10's. Further exploring your client's needs can make this even more lucrative then originally anticipated. I have suggested the use of works of art on Christmas cards, as well as other types of greeting cards.

The setting of a fee in the photography of fine art is no different than any other form of photographic work. You can work on an hourly basis, charging or taking account for your consultation, the shoot, and the printing. Another method is to use a charge-per-piece method. I have found the best situation to be in is to set up either a half-day or full-day shooting schedule, and charge accordingly.

Use A Color Key

When shooting, it is always advisable to include a color key on the lower part of the photograph to assure that your color is correct. If the transparency is to be used in a printed publication at a later date, this same key will help the printer make accurate color separations.

The lights must be perfectly balanced to the film you choose. Ambient light should be eliminated or filtered for in color work. If there are any windows, it is advisable to cover them or, at worst, shoot away from them.

A color temperature meter will help you to determine if the light is balanced to the film, and if any filtration is necessary to correct it. Shooting a Polaroid instant print can warn you if you have any light fall-off. A color Polaroid print of the color key can tell you how far off your color balance may be, assuming you have done tests ahead of time that compare that batch of Polaroid film to your current color transparency emulsion.

Do Your Research

Breaking into artwork photography requires research. If you're willing to do your homework, you should have little trouble. Once you are ready, you must present yourself to clients as a true professional in both dress and manner. Collectors must have confidence in you. Their confidence will justify your fee.

Should you need more information on photographing fine art, please feel free to contact me by writing to Joseph Yorizzo, PO Box 271, Greenvale, NY 11548.

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Blues Portraits
from 28

black and white. I have continued to shoot only in black and white."

All of the photos are printed archivally, Norberg says, using two-step developing: Selectol and Dektol. His enlarger is an Omega Zone 6 4x5. The paper is Agfa Protriga Rapid.

He prints all of his negatives full-frame in the square 2¼x2¼ Hasselblad format, because he crops in camera, shooting only what he needs. *(Editor's Note: **SP** has cropped two of his images into verticals for layout reasons.)*

Permanent Archives

The reason for his extra care in developing and printing is that prints of the photographs are all destined for the permanent archives of Blues Heaven, a foundation being set up by Willie Dixon in Los Angeles to preserve the history of blues music. Plans call for a blues museum to be established in Chicago.

When Norberg photographs a blues musician, he gives the artist a print, gives one to the bar where he or she is performing, sends one to the foundation and keeps one — sometimes to assemble a gallery show, such as a recent exhibition at the Jon Oulman Gallery in Minneapolis. Sales of prints from the show, at prices in the $350 range, provide additional funds for the Blues Heaven Foundation.

Norberg is so committed to blues photography that he has designed and built a portable studio out of anodized aluminum tubing, that can be broken down into an easily carriable size. It weighs only 60 pounds. He wants to be able to shoot at outdoor festivals, as well as those held indoors here and abroad.

Has Travelling Studio

"The 'studio' is built like a giant Tinker Toy," he explains. "The sections of tubing fit together and form an enclosure that is nine feet high, 12 feet across and 15 feet deep." When the framework is in place, material similar to that used for boat sails covers the top and one side, interlocking with Velcro.

Norberg is pressured in his work by the mortality of his subjects. "We lost Big Joe Turner and Pee Wee Crayton just last year. There are many important figures to be photographed. Some of them aren't performing — they are retired; some are ill, so the photographer must to to them."

The artists are as individualistic as their names — Wild Child, Gatemouth,

Sugar Blue, Queen Sylvia, Elija, Memphis Slim. And Norberg strives for photos that are like introductions, not reflections in a mirror.

"I don't do 'performance' shots; these are 'environmental portraits,' intended to present the musicians with dignity, respect, recognizing how important their contribution has been to this uniquely American field of music."

Norberg doesn't want his subjects to "pose." And only rarely does he "create" a situation to photograph; usually he just talks with the person ("Dialog is very important") and catches what is a natural moment.

"But, when I was photographing Albert Collins, I had him repeat something I had just watched him do, because I thought it would make an expressive picture. He had thrown his head back and exhaled a plume of smoke, like some great fire-breathing dragon."

Labor of Love

"If you don't have a passion for doing things outside the context of what you are paid to do, then you choose not to grow," he says, in explaining why a photographer would spend his spare time photographing without getting paid. "All the experience plays a part in developing rapport with subjects, and in fostering creative approaches."

This rapport is an essential for any kind of photography that includes people, Norberg insists. "The president of a company or the chief executive officer may hate being photographed. Other people may become self-conscious or stiff.

Dialog is the key to getting the proper relationship between the photographer and the subject. You want them to relate to you as a person and also to have confidence in you as a professional."

"I am very up-front in all the photography that I do," Norberg explains. "I don't 'take' pictures; I 'make' pictures. I don't want to take anything away from the person; it's more than just a figure of speech — it's an attitude."

"As I look back, the real allure of some of my first, less exciting jobs was to have access to a darkroom," Norberg says. "But, it was a continual learning process. Nothing is wasted, unless you let it be."

The musicians portrayed in this article were Ron Thompson, page 26; Eddy Clearwater, center, page 27; Willie Dixon, top right and Albert Collins, bottom right, page 27; and Pee Wee Crayton, page 28.

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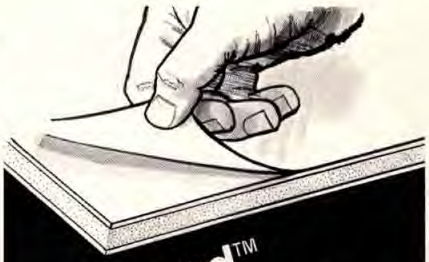

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Shooting Trades
from 25

sized black and white and color images. Also mention deposits and payment policies. Of course, make sure your name, address and phone number are included.

If you are going to work a show on a contract basis with either a particular exhibitor or organization, make sure the contract specifies the work you are responsible to deliver. In addition, check to see that there is a clause which allows you to take images of your own, when not working for your contracted client. If the clause isn't included, your great shot of Jane Fonda may belong to the client.

Sometimes the unexpected display or event can make trade show work even more lucrative. At the Army Aviation Association show held outside Washington D.C. in 1978, Hughes Aircraft showed their Apache helicopter. Today, images of the chopper still sell for $250 to $500 per color transparency.

Photo Mechanics

At trade shows, try and concentrate on product images — at conventions concentrate on people and awards shots. Be creative, yet conscious of the use current or future clients might put the images to. Try to put a slightly different angle on a cliched subject.

Make sure you bring plenty of business cards with you in addition to a resume or promo sheet. Take advantage of the many potential clients you'll be meeting at a trade show or convention. In other words, hand out your cards like candy.

If you are shooting for a sponsoring organization, check what images are musts. Some long running events have traditional photos that have an almost historical, documentary quality to them. Obtain a list of images and events that are "musts."

Find out what types of final images will be required. I shoot Vericolor Pro S Pan III for most trade show assignments, unless the client specifies color slides. Many sponsoring organizations will want black and white 8x10s. The best rule of thumb is to double check before shooting.

It can be tough taking product images indoors under existing light. I always meter existing light and bring along a portable soft light strobe. I also bring a PC lens with me to compensate for the depth of field problems.

Once the show is over, set aside some time to follow up the contacts you made while working the show. Try and call approximately a week later, thus giving the potential clients time to settle back to business, but still getting to them when the show — and you — are fresh in their minds.

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Video Synopsis
from 51

camera, this lets you view what you are recording as you tape, or review what you've just finished. It is an important feature for anyone who will be recording in the field.

Until recently, video was primarily a movie-making medium. Recently, though, suppliers and manufacturers have begun introducing hardware and technology that brings the medium picture prints. Video printers are sophisticated pieces of hardware that take a single image from the video tape and render it in a color or black and white print. These units are beginning to appear in photo and video outlets as services to customers. For a few dollars, the customer can still have the picture they've always gotten in from photography, as well as a movie. Video printers are yet to meet the standards required for professional applications, but their availability hints at what is ahead.

There are also still video systems appearing. These are more like traditional photo products in that they are designed for recording single images. Instead of film, however, they use what are termed video floppies, similar to computer floppy disks. Images recorded with these systems can be played back on a TV screen or printed with a video printer. As this digital video recording technology evolves, it will also be possible to send photographs over the telephone just as users can share computer information via a modem. The still video systems of the moment, however, are primarily used for storing images in an electronic filing system.

Common Future

For the present, the still video system is limited by the quality of the obtained on these imaging systems. But the further development of a digital video technology system, coupled with a high-resolution TV and the video printer, speaks of a common future for video and photography.

Video, today, remains a movie medium. Even this role is greatly enhanced by features and accessory products currently available. Since most of what is taped during the typical session is unusable, editing is of primary importance to the final video product, be it a wedding, documentary or music video. Basic editing can be accomplished by the simple hook-up of two VCRs, one for playback and the other to record what is wanted. This is called "duping" or "dubbing."

Better VCR decks offer a feature called video dub. With this, scenes can be made to blend together or dropped in where needed, without any rough transition. There are also a variety of video editing boards and enhancers that provide more sophisticated editing capabilities and special effects. With these one can attain a professional quality production with a minimal investment in equipment.

There is another dimension to any video production, and that is the soundtrack. Even the most basic video equipment provides audio recording to go with the picture. Better VCRs also enable users to drop in additional audio to accompany the dialog or soundtrack. Units that offer Audio dub, give you editing capabilities over sound, allowing the user to edit sound to the picture, add a musical score or redub the dialog as needed. VCRs that offer Hi-Fi sound also provide the best sound recording quality yet available in consumer products.

Whenever making a video production, it is important that one approach it with the same considerations that go into movie making. You have to think ahead of what you want to achieve, and then go about putting together the different pieces.

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to 69

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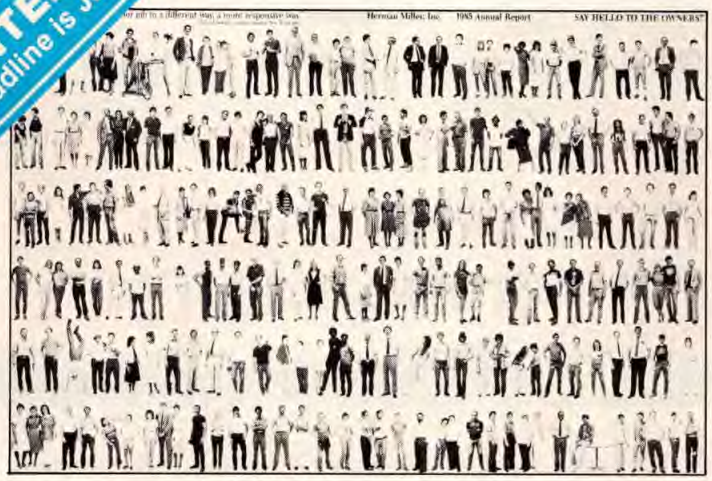

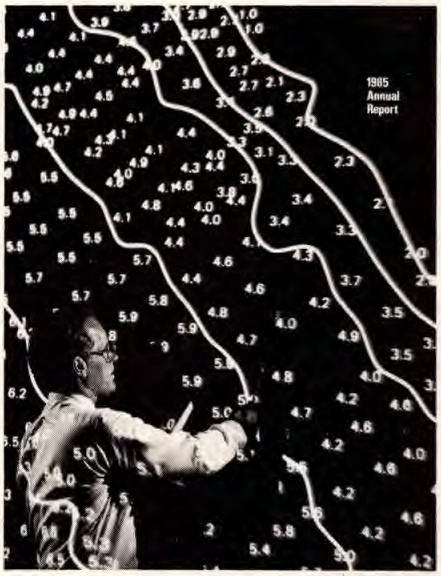

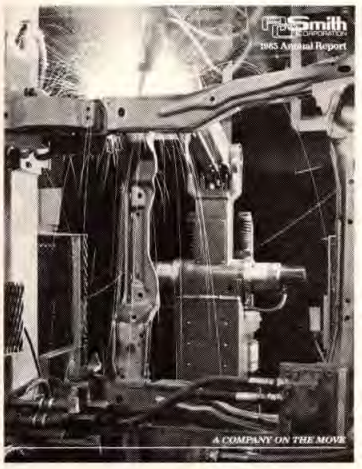

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- Model releases must be included for all recognizable individuals. If company release is required for publication of entry, this *must* be included as well.
- Each entry and all accompanying materials must be clearly marked with your name and company.
- For each entry, you must include the following information: your name, title, company affiliation, supervisor (if in-house), address, phone number; a statement about any *photographic (technical) problems* (if any) you may have encountered making the shot; a listing of equipment, film, and other apropos information; a statement about any *editorial problems* you may have encountered; any additional information you feel appropriate.

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Video Synopsis
from 63

view is of utmost importance when establishing a shot. Something in the nature of video gives the tapes image more of a sense of immediacy than filmed images. Colors can seem bland, but are more likely to resemble real color. Lighting must be closely controlled.

Even on a normally sunny day, one must compensate for sunlight, as it tends to hide the detail of lightly colored objects, blanching them or giving bright colors a glow. In such situations it is better to manually set the iris or use the iris lock feature to avoid the loss of an image in the transition from a light to dark scene. This is a problem more with tubed cameras than CCD units. Whenever using a video camera it is safer to shoot as close to the subject as you can get to maintain the best picture resolution, regardless of the lighting.

Most consumer video products have microphones built-into the camera, with jacks for remote recording mics. When the subject is not directly before the camera, it is best to use remote recording. Built-in camera microphones begin losing the sound outside a radius of 15 feet. Since these are usually omnidirectional microphones, they tend to record the camera operator better than the subject, and can also add the sound of internal gears turning to the recording. Whenever possible it is best to use external microphones and then monitor the sound by plugging a set of headphones into the camera's auxiliary audio out jack.

Although most camera products offer an electronic viewfinder, it is also a good idea to use a monitor when doing professional work with a video system. Even a pocket TV or five-inch set can prove a big help for quick review of what's being recorded.

If one plans to make prints from the recording it is best to keep the scene as uncluttered as possible. The limitations of current video printing equipment become readily apparent when one looks for detail. Digital technology promises to eliminate these drawbacks, but for now the best video can offer does not come up to photography's stricter standards.

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